

the

Emily

Volume 5, Number 1

Thursday, October 30, 1986

What is Feminism?

by Jody Stamps

This is a good question, and perhaps it is simpler to answer than you might think. As the meaning of most words is defined in the dictionary, that is where I began my search. I looked in several dictionaries and found the following definitions.

Feminism:

1) The theory, cult or practise of those who advocate such legal and social changes as well as establish political, economic and social equality of the sexes; propaganda or activity favoring the emancipation of women.

— Webster's New International Dictionary; 2nd edition; unabridged

2) A doctrine advocating the granting of the same social, political and economic rights to women as the ones granted to men; also, a movement designed to support this doctrine and gain such rights.

— Funk and Wagnall's

Standard College Dictionary
3) Advocacy of extended recognition of claims and achievements of women; advocacy of women's rights.

— The New Oxford Illustrated Dictionary

4) A doctrine or movement that advocates equal rights for women.

— Collins English Dictionary

5) A doctrine that favors increased rights and activities for women.

— Gage Canadian Dictionary

6) Advocacy of women's rights, of the movement for the advancement and emancipation of women.

— Chambers 20th Century Dictionary

Suddenly this great, grey, fuzzy haze lifts and feminism begins to take on a more comprehensible form. Unfortunately, through this greater understanding arises a bigger question: where is the other half of the definition? So far I've

discovered feminism consists of people who believe in supporting and working towards equal rights and opportunities for both sexes. That's all very clear and makes good sense to me, but where's the part about feminists hating men? Where's the part about feminists being large, mean and ugly? Where's the part that states all feminists are lesbians? I read a lot of definitions and these popular misconceptions didn't appear in one!

So where did all these negative ideas come from? Answering this question is a little tougher! I can only make guesses as to what the answer might be; lack of knowledge (about feminism), anger (towards women for "making waves"), or an overgeneralization ("I know so and so and she's a feminist, therefore all feminists are like so and so"). All of these conclusions are invalid and unfair.

Feminism is a personal belief and a struggle for the equal rights of both sexes. Anyone who holds these beliefs, regardless of race, religion, gender or sexual preference is a feminist, if they consider themselves so. Feminists are all types of people from all walks of life.

This issue of the *Emily* is going to focus on the question of feminism and what it basically involves. Hopefully it will be the first step in diffusing the negative attitude that is so often equated with feminism, and will create an opportunity to learn what feminism really means. This issue contains articles by several feminists, each very different from the other in many ways, but united in one: the fight for equal rights and opportunities for both sexes. Think about it!



Are You Androgynous?

by Nancy Lucas

An androgynous person is one who has both masculine and feminine psychological characteristics. The word androgyny literally translates as male-female; it is derived from the Greek roots andro, meaning man and gyn, meaning woman. Although there is tremendous variability from one person to the next, there are potentially great similarities between the genders. Androgyny provides freedom from gender role stereotyping and allows people to express the opposite gender tendencies that exist within themselves.

The concept of androgyny is based on a two-dimensional model of masculinity and femininity. Instead of masculinity and femininity being at opposite ends of a single scale (this would imply that the more feminine you are, the less masculine you are and vice versa) they are two separate dimensions. One scale runs from not feminine to very feminine and the other from not masculine to very masculine.

This model provides four quadrants; femininity, masculinity, androgyny and the undifferentiated. Androgynous people are those high in both masculine and feminine characteristics while

those that are low in both masculine and feminine characteristics are the undifferentiated. The ordering of groups from highest to lowest in self esteem has consistently been found to be; androgynous, masculine, feminine and undifferentiated.

Androgynous people tend to be higher in self-esteem because the repertoire of behaviour that they can draw from is far greater than those limited by gender stereotypes. Androgynes can act in an appropriate manner as each situation demands. They are able to display different characteristics in different situations.

Studies have been conducted that support the hypothesis that androgynous people are psychologically healthier than sex-typed people, have higher self-esteem, are more self-actualized and are more mature. They act appropriately in a greater number of situations and are therefore more confident, more often than a sex-typed person, (Bem 1977; Spence et al, 1975).

Although androgyny has the above advantages, it does set up an extraordinarily demanding ideal. Androgyny frees people from rigid gender-role stereotypes by demanding that they be good at a

wider variety of things. This diversity may be difficult-although the androgyn may be able to draw from appropriate behaviours, knowing what is appropriate is difficult.

Androgyny has also come under attack by feminist scholars who assert that it is merely a "sell-out" to men. To add masculine traits to feminine personalities in pursuit of androgyny is, according to these scholars, to become more like men. Preferable to encouraging

the acquisition of masculine traits is a rediscovering and cherishing of womanhood; what women do and are should be valued.

The goal of androgyny is not to change women into men or men into women — either psychologically or physically — nor is to encourage homosexuality. The goal of androgyny is a new level of consciousness, one that permits a person's behaviour to stem from inner desire rather than societal

expectation.

Although the results of this quiz may indicate that you are an androgyn, androgynous behaviour does not necessarily follow. A rating of androgynous does not mean that you will behave flexibly in all situations nor that you have liberal attitudes towards women's roles or gender expectations.

QUIZ:

The following items are the Bem Sex Role Inventory. To find out whether you score as androgynous on it, first rate yourself on each item, on a scale from 1 (never or almost never true) to 7 (always or almost always true).

- | | | |
|------------------------|--------------------------------------|---------------------------------|
| 1. self-reliant | 23. sympathetic | 42. solemn |
| 2. yielding | 24. jealous | 43. willing to take a stand |
| 3. helpful | 25. has leadership abilities | 44. tender |
| 4. defends own beliefs | 26. sensitive to the needs of others | 45. friendly |
| 5. cheerful | 27. truthful | 46. aggressive |
| 6. moody | 28. willing to take risks | 47. gullible |
| 7. independent | 29. understanding | 48. inefficient |
| 8. shy | 30. secretive | 49. acts as a leader |
| 9. conscientious | 31. makes decisions easily | 50. childlike |
| 10. athletic | 32. compassionate | 51. adaptable |
| 11. affectionate | 33. sincere | 52. individualistic |
| 12. theatrical | 34. self-sufficient | 53. does not use harsh language |
| 13. assertive | 35. eager to soothe hurt feelings | 54. unsystematic |
| 14. flatterable | 36. conceited | 55. competitive |
| 15. happy | 37. dominant | 56. loves children |
| 16. strong personality | 38. soft-spoken | 57. tactful |
| 17. loyal | 39. likable | 58. ambitious |
| 18. unpredictable | 40. masculine | 59. gentle |
| 19. forceful | 41. warm | 60. conventional |
| 20. feminine | | |
| 21. reliable | | |
| 22. analytical | | |

(con't on pg. 4)

Women and Politics

Interview with Milnor Alexander:
MLA Candidate for the NDP for
Oak Bay/Gordon Head in the
1986 Provincial Election

Interview: Oct. 12, 1986, at
Campaign Headquarters
Interviewer: Catherine Perrin,
for *The Emily*

Catherine: As this, the first edition of *The Emily* for this year focuses on the various aspects of feminism, I'd like to ask you about your feelings around the Women's Movement, and what your experience has been as a woman in politics.

Milnor: My feelings about feminism go back a long way. I have probably been a feminist ever since I was in college because I had to struggle against discrimination against women even then. After that, in my early working experience, I continued to suffer from discrimination against women. Later when I entered the field of Political Science, which was still predominantly a man's field, I had to struggle there to get teaching opportunities and so forth.

Then I started teaching in Women's Studies kinds of classes in the Political Science Department where I used to teach in Regina, and of course, was highly criticized by some people for doing so. They said it would ruin my career; that a woman professor *really* standing up for women's issues was making a career mistake, and so forth.

Then I also did the Status of Women Report for the University of Regina, pointing out all the discrimination against women at all levels: faculty, administrative staff, and at the student level. I tried to get an Affirmative Action program going there which, of course, the faculty wouldn't accept.

So I've had a lot of experience with this. Consequently I am running for office because I've been saying for years that more women, that *feminist* women should run for provincial and federal office. I decided to take my own advice when I took an early retirement and still had plenty of energy and enough income that I didn't have to worry about a job, I decided that it was time to run for office. Feminism is really one of the main reasons that I decided to run.

Catherine: How do you define feminism, and how have your beliefs and practices as a feminist affected your career?

Milnor: Well, I believe that the priority of feminism is changing the patriarchal nature of our society. It's been this way for a long, long time, in that women have been the servants, the helpers, and the caregivers. It is, of course, necessary and good to have helpers and caregivers in this society, but women have had to do all this work for nothing or for low pay, whereas men have had all the high positions, and the money and the power.

I've often used the phrase from John Kenneth Galbraith's book which states that this society has made women a 'crypto-servant class'. This is offensive to me because women are 50% of the population and have just the same kind of brain ability and intellect as men on average — there are as many great women that would be available for these high positions as there are for all these serving and helping positions.



Besides, just changing the patriarchal mentality, the steps involved in feminism are equal pay for work of equal value, equal opportunities in all fields of work, Affirmative Action programs, adequate, affordable Daycare, (because it's usually women that have to take care of children), and adequate, accessible crisis and support networks, among other things. All of these are part of the package that would begin to change this system. Of course the problem is also rooted in our educational system; in textbooks, curriculum, and in teaching methods.

You ask how feminism has affected my career. It *really* did affect my career! I started out in the insurance business and discrimination against women drove me out. It was so bad that I decided that line of work wasn't for me. But then when I got into the teaching profession I *still* found discrimination, and I've been fighting against it ever since, to the detriment of my career. I was never promoted! I spent 16 years at the University of Regina as an Associate Professor and was never promoted to Full Professor. I did just as much as the men did; I published articles, I was involved in community activities, I had all the qualifications: Ph.D., etc., but, still I was never promoted. That's just one example of how feminism can affect your career.

Catherine: Do you believe that the Women's movement has lost momentum in the 80's?

Milnor: Has it lost momentum? — I think this is really a canard that the right wing likes to convince people of through the press and television. Sure, they would like to convince people, but I don't think it's true. As far as I can see there is a continuing movement — and I'm speaking from many years of experience and involvement.

You cannot turn it back anymore. There are too many women who realize now what this patriarchal system does to women. As far as I can see there are plenty of young women in post-secondary education who see this, granted there are a lot who don't, but then there always have been. The problem in elementary and high schools, of

course, is that the teaching methods and textbooks reinforce the old stereotypes. It's generally later on that women begin to see the problems — at college age or older.

Most of the backbone of the Women's Movement comes out of the group of women who have been put in the world, have had children, and have seen what faces women. These experiences are what make women into feminists. So I don't think it's turned back; that it can be turned back now. I have been a feminist from the beginning, and I continue to stick to that. I think we need more feminists who speak up and who try to get into the Legislature. It's only if we get in there that we're going to be able to effectively push, harder than men, for follow through on women's issues. All the parties make lots of promises about equal pay and Affirmative Action, but unless there are women there who force the issue, push it all the time, it's not going to happen because it is still seen as too much of a threat to men; they don't want to give up power. There's an old adage we use in Political Science, that those who have the power never give it up voluntarily, and I think that's quite true.

Interviewer's Note: Unfortunately I am unable to publish the rest of Ms. Alexander's excellent and insightful interview as I have been informed that publication of this edition of *The Emily* will be after this month's Provincial Election, and therefore the discussion we had concerning election issues would be slightly redundant.

I would like to thank Ms. Alexander for giving me quite a bit of her very valuable time, and for giving me something even more personally valuable — inspiration, along with faith and determination to continue the struggle toward equal rights and opportunities for women. There is light at the end of the tunnel!

S.W.A.G.

Are you aware of your potential capabilities as a woman in today's society, but find the ever-present barriers too overwhelming? There is an organization that understands and who will support you — the Victoria Status of Women Action Group.

With the advent of increasing equality for women, the federal government requested a report from the Royal Commission on the Status of Women in Canada. This was compiled, and in 1971, the Victoria Status of Women Action Group was formed to ensure that the guidelines of the commission were adhered to in this community. The Report is a broadly outlined integration plan; to inform the public about the rights and status of women and to promote women's participation in social, economic and political life. The Status of Women Action Group does as its name indicates — it takes action to establish recognition of the status of women as outlined by the Royal Commission Report.

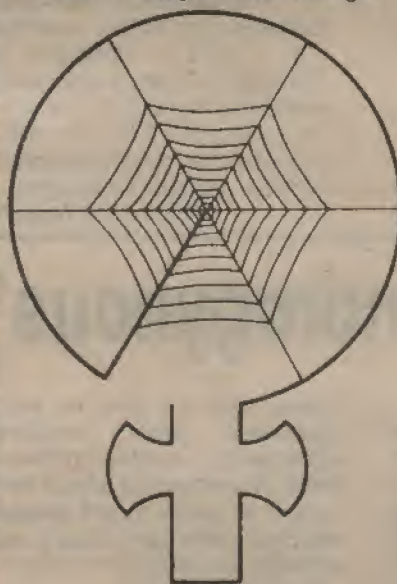
The Status of Women Action Group (SWAG) is operated largely by a volunteer collective. There is one staff person, Debbie Gregory, who is in charge of coordinating of-

fice projects and activities. There is also a coordinating committee which oversees SWAG activities, including budget reviews and amendments to SWAG policy.

Funding to SWAG is provided by federal grants, as SWAG is a non-profit organization. SWAG also gains some revenue from the sale of memberships. At present, there are about 250 SWAG members. Membership can mean many things, because members are encouraged to work within their own areas of interest. SWAG is actively concerned with the economy, labour, human rights, education, family law, health, social services, international women's affairs and feminist history. The resource library, open to everyone, has literature on all these areas. The focus of SWAG is ever-expanding to incorporate new members' concerns. Members are necessary to SWAG for their energy, creativity, ideas and experience. The membership of SWAG has been expanding to include more young women, minorities and new feminists, thus increasing the diversity and effectiveness of SWAG.

SWAG publishes an informative, bi-monthly newsletter which is sent to each member or can be picked up at the office by anyone.

SWAG sponsors public meetings and workshops on topics of current interest to women. These activities provide a forum for the exchange of ideas and information, as well as a chance to enjoy the company of women from a variety of backgrounds. If you are interested in becoming a member of SWAG, or would like to join the volunteer collective, the office is located at 213-620 View Street, or call 381-1012 between 9 a.m. and 1 p.m. Drop by and talk to Debbie and the volunteers — they will tell you about upcoming events. There are always warm, friendly people waiting to meet you at the SWAG office.



Have you got a doll that acts like Margaret Mitchell, thinks like Rosemary Brown and talks like Alexa McDonough?

Pluralism in Art (or not feminism)

by Elizabeth Mayne

Who is Canada's best-known woman writer? Who is Canada's best-known woman artist? Most readers would be able to mention at least three writers, but it is difficult to think of any artists who are well-known throughout Canada. Only the name of Emily Carr comes to mind, but her fame came with death.

Writers are better known than artists because they have a wider audience: literature is less regional than art. Another reason is that the art world, unlike the literary world, is still to a much greater degree dominated by an aesthetic ladder. There are different levels of art, with the Avant-garde at the top. Women still have a greater struggle to get their work accepted because it is generally placed at the lower end of the ladder. In important public exhibitions their contribution usually consists of only 35% of the art shown.

An attempt to raise the status of women artists began at the grassroots level in the late 1960's. The idea of AVant-garde, a male concept, was then still widespread. The masterpiece syndrome was dominant. Furthermore, as art became more university based, a

coldly mathematical and intellectual form developed.

Avant-garde artists were stripping away everything until only the virile, minimal form remained. Others were attempting to destroy the form altogether to produce Conceptual Art. In some cases the objects disappeared completely, and all that remained was the idea. The act of writing or speaking about the idea became the art.

In this artistic environment women felt alien, and an attempt was made to break away from established institutions. A group of female artists in America attempted the ambitious task of establishing an all-women system of distribution. They opened galleries, with studios and workshops. Two teachers of *The California Institute of the Arts* left the campus, and with the blessing of the authorities set up an alternative teaching program for women. Such attempts did not take root.

Nevertheless, attention began to turn towards women's art, leading to greater acceptance of their work. Pressure was put on large government-funded galleries, and the number of female artists included in exhibitions increased. Teaching institutions also began to hire more women instructors.

Today things are much improved. Here at UVic about 80% of the Visual Arts students and 60% of the faculty in the Department are women. Although numbers give the appearance of change, attitudes, especially amongst male teachers reared in the masculine tradition are slower to change. Art history, theory and taste still have a predominantly male orientation, and it is this that influences the subtly different treatment female students often receive.

The problem seems to centre on content in art. Content touches on the main difference between art produced by men and by women, because it deals more openly with feelings. A well-known critic, Lucy Lippard, however said: "I have no clear idea what, if anything constitutes 'women's art', although I am convinced that there is a latent difference in sensibility."

Many early feminist critics believed that there is a great difference in the art of men and women, based on biological differences. Women's art, they maintained, is more autobiographical and behavioral. Women are interested less in the formal and the abstract, and more in the expression of emotion.

Women are concerned more with narrative and social (not art) his-

tory. Sexual imagery is important too. Not the voyeurist or erotic male imagery of long established tradition, but a sexual imagery consisting of domes, spheres, cylinders, ovals, containers and openings. Women are interested in using spaces, layers, strata, veils and covers in their work. Their art also reveals a more uniform density, sensuous and tactile overall texture. The use of the medium can also be sexually determined. In sculpture men can usually express themselves with great facility in stone, wood and metal. Technical proficiency is part of their cultural conditioning. Such feminine methods of construction as sewing, weaving, knotting and winding are less frequently used. But many women use these media because of their own conditioning or because they are making a feminist statement.

Pluralism is the dominant characteristic of the art of the 1980's. The influence on this development has not yet been fully explored. It would be interesting to find out to what extent the greater number of female artists, teachers, and critics have contributed to pluralism and to the gradual dismantling of the traditional aesthetic ladder.

Women have most probably

made a significant contribution to a different kind of sensibility, and to a change in the content of art. Certainly the re-appearance of the human form, expressionism, the narrative, and art with political and social content, can be traced back to the characteristics described by feminist writers nearly 15 years ago. Even the renewed interest in drawing and painting, which allow freedom of form and sensuous surface, is probably partly due to a female sensibility.

We seem therefore to be moving towards a more androgynous art, in which similarities and not differences are important. Women still have to become more confident and self-assured about the work they do. They also have to push more aggressively for recognition in a competitive art world. Only then will the question — who are Canada's best know female artists be answered with a list of many names.

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Traditional Christianity and Feminism

by Ramona Kemes

When I first offered to write this article, I thought I would research some different major religions and attempt to situate the role of women within them. I soon realized it would require much more space, energy and time. Therefore I will focus on Christianity and hope to tackle other major religions in future articles.

The role of women in the Christian church is being called to change, and it is changing although there still remains many obstacles. Those that are baptized, are baptized into "one Holy Catholic, and Apostolic church," yet within the church there are many varied opinions as to what role women should play. This is exemplified by such polarized positions as believing women can also be called into ordained ministry vs. another opinion that believes women should not be allowed to read Scripture during a public worship service. Some questions we might ask are:

(con't on pg. 4)

A Women in Film



THE MAN WHO ENVIED WOMEN

A film by Yvonne Rainer

The Man Who Envied Women is a self-satisfied womanizer called Jack Deller, a double figure played by two actors, who believes himself to be "sensitive" to the issues of feminism. In the beginning of the film he is left by his second wife. The camera then follows him to the University where he teaches French theory, and to his shrink's office where he endeavors to tell "everything you ever wanted to know about my sex life." In between, he walks the streets, sits in cafes and, his ears camouflaged by the earphones of his Walkman, listens to people's conversations — mostly women talking mainly about their (difficult) relations with men. Most of Deller's speech is collaged from philosophers, Michel Foucault and others. This semi-narrative material

is inter-cut with footage of two political demonstrations by New York artists.

The link between the real-as-document and the narrative-as-quotation which eventually makes the discourse of the "man" sound irrelevant is provided by the voice of the "missing woman" in Deller's life. While he talks to the invisible shrink, she talks and remains invisible, expounding her own contradictions as an artist, as a politically concerned individual, and as a woman who is discovering both the "excruciating sadness" but also the true possibility of living "not without men but without a man", and coining a term of the: A-womanliness.

Premiered at The Walker Arts Centre, Minn. and was screened at the Toronto International Festival of Festivals '85.

About Yvonne Rainer

Yvonne Rainer came to filmmaking in 1972 after a successful career as a modern dancer and choreographer. In 1962 she was one of the founders of the influential Judson Dance Theater in New York City. Her four innovative feature-length avant garde films have earned her international acclaim. *Lives of Performers* (1972), *Film About a Woman Who* (1974), *Journeys to Berlin/1971* (1980), and *The Man Who Envied Women* (1985) have been shown extensively in the U.S., Europe, and Australia including: The Whitney Museum, the Museum of Modern Art, the Guggenheim Museum, and the Film Forum; Minneapolis' Walker Art Center, Pittsburgh's Carnegie Institute, Melbourne's National Gallery, Paris' Georges Pompidou Museum, The Arsenal in Berlin, and London's Other Cinema and the Institute of Contemporary Art. Ms. Rainer last appeared at the Cinema with *Journeys to Berlin/1971* in 1982 as part of a series, *Filmmaker in Focus*.

Ranked with Maya Deren and Shirley Clarke (who also began as modern dancers) who became key women filmmakers in the New American Cinema, Yvonne Rainer commented about her work:

"No matter how overtly politicized my work becomes with respect to subject matter, my thinking and making process will always result in a product that appeals to a very select audience, and audience already disposed to share my point of view and appreciate the manner in which it is conveyed."

Women On the Air

by Gara Pruesse

It's 5 o'clock on a Saturday. The turntables are spinning, the cart is pushed into the cart player. Upbeat music is broadcast, over which a woman's voice says, "This is the Hag Company, women's radio, at CFUV 105.1 FM."

The Hag Company is one of many women's radio shows in place across the country. As a medium for women's issues, radio is blossoming.

Why radio, as opposed to television or print? Publishing at the community level is costly, and distribution to widely scattered readers difficult. Using TV as a medium means that the intended audience must have a TV, and must be willing to set aside a half hour to watch the show. Radio, on the other hand, is accessible to almost everyone, and is more portable; one can listen to it almost anywhere, while doing other things. TV time is expensive, and usually TV programming must be commercially justifiable. Community radio is far more accessible to women's groups seeking air time.

CRTC regulations are designed to encourage community radio; thus volunteer and student radio stations such as COOP in Van-

couver and CFUV at UVic, are proliferating. These radio stations are dedicated to serving the community and to providing programming that is not generally available on commercial radio, such as special interest programs, programs for minority groups and women's groups.

This is a special opportunity for women, for it provides a sounding board for discussion of women's issues (almost every Hag Company show features an interview) and a bulletin of upcoming events in the community, as well as featuring women musical artists that might not get any commercial radio time. Of no less importance, the women who are contributing members of the Hag Company gain valuable experience in radio.

Woman as perceived by society is, in part, dependent on the portrayal of women by media, which is in turn dependent on the input of women in media. By providing the opportunity for women to develop the skills necessary for media work, shows like the Hag Company are a step towards more realistic portrayal of women in the future.

(con't from pg. 3)

"What attitude towards women in general has been held and is still encouraged by the refusal to let women partake in public worship services?" Another question might be: "Why is there such a polarized position within the church regarding women?" The former question is perhaps the easier of the two and probably everyone has some general idea of the answer. It is in public worship services that women are seen in a lower position, not worthy of reading scripture, serving Holy communion etc. In the Christian church believers are called to follow Jesus, to walk in the steps he walked.

If we look at Jesus, we see that he did not exclude women from being his followers. Jesus believed that each individual person was of equal worth in the eyes of God. Each individual person has a variety of gifts and talents to offer the world and these gifts and talents are to be encouraged and promoted. Women are no different. Women are unique individuals of equal worth in the eyes of God, and have special gifts and talents to offer the world. This is the attitude and opinion that must be encouraged and it is this attitude that

is calling the church to change. Women have unique gifts and talents they can offer the church, but first the church must allow women the opportunities to express and share their gifts and talents. I believe the church is accepting and embracing the call to change — it is taking a long time, it will not happen overnight, but it is happening, and that is encouraging — enough encouragement to continue to strive forward and risk being individuals.

(con't from pg. 1)

SCORING:

(a) Add up your ratings for items 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, 34, 37, 40, 43, 46, 49, 55, 58, and 60. Divide the total by 20. That is your masculinity score.

(b) Add up your ratings for items 2, 5, 8, 11, 14, 17, 20, 23, 26, 29, 32, 35, 38, 41, 44, 47, 50, 53, 56, and 59. Divide the total by 20. That is your femininity score.

(c) If your masculinity score is above 4.9 (the approximate median for the masculinity scale) and your femininity score is above 4.9 (the approximate femininity median) then you would be classified as androgynous on Bem's scale.

Sources: Bem (1974), Bem (1977), Hyde and Phillis (1979).

the Emily STAFF BOX

This issue edited by Jody Stamps and Heather Gray
Contributors to this issue: Catherine Perrin, Nancy Lucas, Elizabeth Mayne, Ramona Vemes, Gara Pruesse, Milnor Alexander, Liz Philipose.
Graphic Design and Lay-Out: Jody Stamps

Calendar

THE MAN WHO ENVIED WOMEN — YVONNE RAINER
Wednesday November 19, 7:30 p.m.

Sponsored by Cinecenta and the Victoria Film Festival
Admission: Students \$3, all others \$4.

UVIC WOMEN'S CAUCUS

Meeting times and locations posted in Women's Centre, SUB.

UVIC WOMEN'S CENTRE COLLECTIVE

Mondays and Tuesdays at 12:00 - 1:30 p.m.

Weekly meetings at the Women's Centre, SUB

THE EMILY

Mondays and Tuesdays at 12:30 - 1:30 p.m.

Weekly announcements and information given during Women's Centre meetings, SUB

STATUS OF WOMEN ACTION GROUP

Thursday-at-Noon discussions, 12:00 - 1:00 p.m.

213-620 View Street

Weekly informal presentations. Bring your lunch!

Office collective meets the third Monday of the month, 7:30 p.m. at the office. New members welcome. For more information contact Debby Gregory, 381-1012.

CANADA: CHOICES IN INTERNATIONAL RELATIONS FOR THE 1990s. THE DANGER OF FREE TRADE FOR CANADIAN WOMEN

Thursday, October 30, 7:30 - 9:30 p.m. MacLaurin A144.

Presenter: Dr. Marjorie Cohen, Economist, Ontario Institute for Studies in Education.

Respondents: Dr. William Walsh, Department of Economics, UVic; Clarence Barber, Former Professor of Economics, University of Manitoba, and a member of the Macdonald Royal Commission.

\$6.00 or donation at the door.

BOOK DISCUSSION

Wednesdays 12:00 noon

Women's Centre, SUB

"CHICKEN SOUP" DAY

Thursdays 11:30 - 12:30 p.m.

Women's Centre, SUB. The cure for all ails!

HEAD START: MEETING THE COMPUTER CHALLENGE

November 3, 1:30 - 3:00 p.m.

Showing at the AV/TV Viewing Room, Library. Sponsored by the Women's Centre

D.E.S.

November 18, 1:30 - 3:00 p.m.

Controversial movie about the synthetic estrogen given to women during the 40s, 50s and 60s to prevent miscarriages and as a treatment of diabetes — has caused cancer in women and sterility in males. Showing at the AV/TV Viewing room, Library. Sponsored by the Women's Centre

SPEAKING OF NAIROBI

November 24, 1:00 - 2:30 p.m.

Showing at the AV/TV Viewing Room, Library. Sponsored by the Women's Centre

SALSA 3: HOT LATIN MUSIC!

Saturday, November 22, 8:30 p.m.

Union Centre Hall, 2740 Quadra Street

Admission: \$7:00, bar and food.

Sponsored by UVic Students for Social Responsibility

TAKE PART!!

The Emily is interested in receiving articles for publication particularly those concerning women's issues: interviews, poetry, essays, commentaries or critiques. For more information contact Jody Stamps at the Women's Centre or phone 382-7661.